



*The Grande Dame Victorians...
Along the Fireline in
Pacific Heights*

**The Victorian Alliance of San Francisco
Annual House Tour
Program and Guide**

**Sunday,
October 15, 2006**



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Welcome from the Victorian Alliance

Welcome to our 2006 House tour. The Victorian Alliance has been conducting house tours as our main fund raising event for over 30 years. This year we are featuring Italianate and Queen Anne homes designed by some of San Francisco's best known architects between 1875 and 1895 for some of the city's affluent business and professional leaders of the day. These homes survived the devastating 1906 earthquake, which destroyed the downtown. The fires were stopped by a firebreak created by the demolition of homes on Van Ness Ave. only a block away from Franklin Street.

Thanks to the homeowners, docents, house captains and all of the volunteers who have worked on the house tour throughout the year to make today's event a success. Special thanks to you, our patrons, for your support of this year's tour and to many of you who support our fund raising efforts every year.

As you enjoy your walk through the neighborhood and through each of the homes on this year's tour, let us think of the history we are seeing and how fortunate we are that these important examples of architecture in San Francisco have escaped destruction by major disasters, fire or the wrecking ball.

Yours truly,



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About The Victorian Alliance

The Victorian Alliance was organized in 1973 to promote preservation and restoration. Our members and guest speakers share information on preservation, history, architecture, and decorative arts at our monthly meetings as well as in our monthly bulletin. We also share helpful information on such things as materials, techniques, contractors, and artisans with those wishing to restore their Victorian buildings. We lobby and testify on preservation issues at city and neighborhood meetings, and reinforce our efforts with donations for neighborhood projects dealing with restoration and preservation. Most of our financial resources come from funds raised by Alliance activities such as house tours, garden tours and garage sales. We are a volunteer organization with no paid staff so almost all the funds we raise are available to support preservation and restoration projects. We also present social functions such as our annual holiday party, which has become a celebrated tradition. We invite your participation at whatever level your interests and time permit. We meet the last Wednesday of each month, except for November and December. Please call (415) 824-2666 for the location of our next meeting.

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Pacific Heights History

Pacific Heights is regarded by some, as the neighborhood where the finest Victorian and early 20th century houses in San Francisco can be found. Its boundaries are roughly California Street on the south, Van Ness Avenue on the east, Green and Union streets on the north, and the Presidio military reservation and Presidio Avenue on the west.

During the Gold Rush all of San Francisco west of Larkin Street was outside of the city limits, and the land was claimed by private parties under often conflicting pre-emption claims. In order to sort out land titles and to devote land to streets and schools, the city passed the Van Ness Ordinance in 1855 and conducted surveys for streets. The vast, new tract was referred to as the "Western Addition" to the city limits. Today it is considered three neighborhoods: the Western Addition (to the south), Pacific Heights (in the middle), and Cow Hollow and the Marina District (to the north).

Pacific Heights saw only scattered development until about 1868, but in the first half of that year a dozen large houses were built, and more soon followed. In the same year owners of property bounded by California, Broadway, Van Ness and Fillmore agreed to call the neighborhood "Pacific Heights." Tract housing was also built there, but the neighborhood became known for its "fine residences." Mass transit came in the 1870s, when the Sutter Street Railway pushed two horsecar lines into the neighborhood. One went out Bush Street to Fillmore, thence along Fillmore to California, and west along California to Laurel Hill Cemetery; the other ran along Pacific Avenue to Fillmore. By the 1890s four cable car lines ran into the neighborhood.

By the early 1880s Pacific Heights supplanted Nob Hill as the city's premier elite district. The great wealth generated by the Comstock Lode, the Southern Pacific Railroad, the city's manufactories and its shipping firms found expression in the architecture of the neighborhood. The larger houses sprouted towers, wings, and bay windows so that their footprints were anything but rectangular. During the late 1860s and the 1870s houses were designed in the Italianate style and were relatively restrained in feeling, but after 1880 this restraint gave way to the exuberant, if not ostentatious, Eastlake and Queen Anne styles. After 1889 a reaction against these "Victorian" styles set in, and over the next three decades newer architects – notably A. Page Brown, Albert Pissis, Willis Polk, Ernest Coxhead, Frank S. Van Trees, Bliss and Faville, Edgar Mathews, and C. A. Meussdorffer – designed Classical Revival and Shingle style houses and apartments in the neighborhood.

Most large houses located east of Fillmore Street were replaced by apartment towers in the 1920s, 1950s, and 1960s, but some fine old houses remain. The area west of Fillmore Street is generally lacking in tall buildings, and retains much more of its Victorian feeling. Many notable houses from the early 20th century can be found in the northwestern corner of the neighborhood (north of Pacific Avenue and west of Fillmore Street).

Pacific Heights Landmarks

As you tour the neighborhood you will want be aware of the following landmark buildings.

53 – 1834 California Street, Wormser – Coleman residence, Italianate, Constructed 1876. One of the most graceful homes in San Francisco.

#54 – 1701 Franklin Street, Edward Coleman residence, Queen Anne, Constructed 1895.

#55 – 1818 California Street, Lilienthal – Orville Pratt residence, Constructed 1876, One of the best demonstrations of Victorian Architecture, Italianate and complimentary stick style.

#65 – 1668 Bush, Trinity Episcopal Church, Constructed 1892-1893, Architect: Aurthur Page Brown. Norman Style modeled on the Durham Cathedral. Material: Rough hewn Colusa sand stone.

#69 – 2007 Franklin Street, Haas-Lilienthal residence, Constructed 1885-86, Early Queen Anne.

#70 – 1990 California, Atherton residence, Queen Anne and Stick Eastlake, Eclectic and bizarre in conception, Constructed 1881.

#115 – 2395 Sacramento, Health Science Library, Constructed 1912, Classical Revival, Architect: Albert Pissis.

#119 – 2220 Sacramento Street, Chambers residence, Mansion Hotel. Constructed 1887, Queen Anne, J.C.Mathews and Son, Architect, builder.

#126 – 1735 Franklin, Bransten residence, Constructed 1904, Georgian Eclectic style, Architect: Herman Barth. Style is uncommon in San Francisco domestic architecture. This building shows the trend at the turn of the century away from Victorian extravagance to restrained classical revival.

#168 – 2226 California, William Vale residence, Constructed 1885, Queen Anne, Architect: Albert Pissis (Flood building, Emporium and Hibernia Bank) and William P Moore. Example of unusual design.

#198 – 2212 Sacramento, Richard E Queen residence, Constructed 1895-96, Classical revival, Architect: A. Page Brown, only intact residence surviving in San Francisco by this architect.



1976 California Henry W. Hyman House

This home, originally numbered 1946 California Street, was built in 1883 by architect Peter Schmidt of Schmidt & Havens for Mr. Henry W. Hyman, owner of Hyman Brothers. The cost of building this home was \$19,000, five hundred dollars more than the house this same firm designed three years later for the Haas-Lilienthals at 2007 Franklin. The land (a then common but now unusually large lot of 35' x 137') cost \$7,500. J. Furness was the contractor for the project.

Mr. Hyman was a successful merchant. He was the head of Hyman Brothers, a mercantile firm that shipped and sold products from Hawaii such as sugar, rice and coffee. His younger brothers were also a part of the firm. The firm was very successful and afforded his brother Joseph a home nearby at 1916 California Street. His brother Morris lived at the corner of Sacramento and Buchanan.

Mr. Henry W. Hyman was born in Prussia in 1842. He married Julia Stodole in 1867 and they had seven children. There were three live-in servants (one from Ireland, one from Norway and the other from Japan) according to the 1890 census.

Mr. Hyman retired in 1901 and died in 1905. His wife Julia died in 1915.

The Hyman House is a transitional Italianate/Eastlake comprised of approximately 8,000 square feet and was originally decorated in the high aesthetic movement style. It is remarkably well preserved, still possessing original painted ceilings in the second parlor, foyer and upstairs hall; original woodwork throughout in addition to its original and highly decorative lincrusta (in a striking Asian design) in the foyer and upstairs hall; built-in sideboard with a carved female bust; 14 foot tall pier mirror in the hall; original light fixtures; banisters and newel posts; faux walnut graining on most moldings (made of redwood) and faux marble mantel. The exterior is intact except for the mansard and turreted roof which were most likely removed when the home was remodeled in 1895. The extensively ornate facade contains a beautiful column-supported pedimented portico. The bay windows are adorned with three-quarter height colonnettes as well as substantial and decorated window hoods and framing. The cornice of the home is lined with dentils, brackets and other decorative wooden elements. The garage was added around the 1920s. The current owners are currently in the process of restoring the home.



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2000 Gough The Jones Schwabacher House

This two-floor residence is about as close to a country cottage that San Francisco has to offer. Built in 1885 for Michael P. Jones, this Stick-Eastlake building was a wedding present to his son, Webster Jones and his bride, Beulah Hobbs Jones. Michael P. Jones contracted in July 1885 with architect William F. Smith for a wedding gift his son and new wife would surely appreciate. Soon after their marriage in June of 1885 the newlyweds moved into their completed residence. Webster Jones was the junior partner with his father Michael in the wholesale grocery business and lived with his wife in the house until 1898, when they separated. In November 1899, Webster and his wife Beulah divorced by going to court in Santa Barbara. The San Francisco Daily Call reported rumor of Beulah's engagement to Count Vladimir Artsimovitch, Russian consul general in San Francisco.

In April 1900 the Count was transferred to Berlin and the couple's official engagement was announced. What happened to Webster is another story. By December 1898 Webster Jones had sold the residence to Ludwig Schwabacher, manager of Crown Paper Company, a predecessor of Crown Zellerbach. In the 1910 United States Census, Ludwig is age 63, born in Germany, and married for 29 years to wife, Carrie Schwabacher, born in California, (age not given). Living with them are their two sons, James age 28, and Albert age 21, both single. The Schwabachers had no servants living in the house at the time of the census. James Schwabacher inherited the home upon his father's death.

The architect William Frederick Smith was born in Massachusetts and began his career in San Francisco in 1881. When Michael P. Jones asked him to design this residence Mr. Smith was about the age of 31. William F. Smith was primarily a residential architect and most of his designs are in the areas of Pacific Heights and the Western Addition. His most impressive house is at the southeast corner of Pacific Avenue and Divisadero Street built in 1894 for C. N. Ellinwood. 2000 Gough has both Stick-Eastlake and Queen Anne elements. In Anne Bloomfield's article for the New Fillmore she writes: "Pseudo-structural 'sticks' and other verticals divide the surface into a symphony of rectangles and there are nice Queen Anne bits as well, the round bay windows, fish scale shingles and a complex roof, all well harmonized."

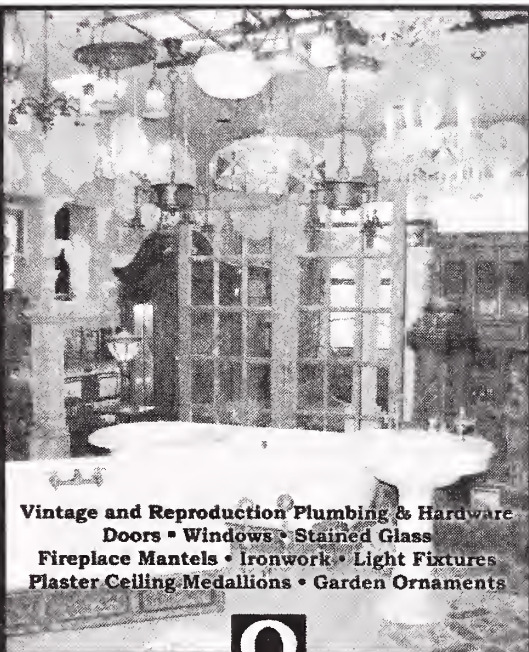
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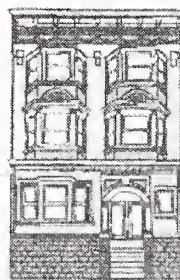
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2004 Gough The Belden-Buck House

The Belden-Buck House was built in 1889 and designed by architect Walter J. Mathews. This large Queen Anne style residence was commissioned by Charles A. Belden, treasurer of the stove and metal importing firm W. W. Montague & Company. Mr. Belden went on to become the President of Watsonville Water and Light Company. His three-story plus basement house of twenty-two rooms, seven fireplaces and two full and two half baths was served by both gas and electricity and cost the then considerable sum of \$12,000. This was at a time when the average single-family house in San Francisco cost about \$2,000 to construct.

The Beldens resided in the house until 1899, when they moved to Ross. The earthquake of 1906 toppled the four brick chimneys but otherwise left the house intact. The following fire was halted only two blocks away when the enormous mansions along Van Ness Avenue were dynamited to create a fire block.

In 1907, John A. Buck purchased the house as a City pied-a-terre; his family lived primarily in San Rafael. Buck was a pioneer industrialist with interests in oil, alcohol and Hawaiian cane plantations. In 1915, the Bucks bought the modest Eastlake style house next door at number 2010, demolished it and used the lot to expand the rear garden and to create the parking court facing Gough Street. The wrought iron gates to the court sport prominent "B"s and the grille to the vestibule door incorporates John Bucks's initials in its design. The front porch was glassed in at this time as well.

An examination of the exterior yields some interesting details and suggests what fashionable Pacific Heights must have looked like in the late nineteenth century. The asymmetrically composed structure boasts both a tower and a turret at the front, and variously shaped bays, balconies and window seats project on all sides of the house. The lavish use of surface ornament is a hallmark of what we now call the Queen Anne style. Witness the combined use of plain siding and fish-scale shingles, the many rectangular molded panels, classically derived cornice details, the moon gate motif on the second floor and the wildy rich plaster reliefs applied to the facade. A closer look even reveals a demonic face peering out over Lafayette Park.

The 2004 Gough house is listed by the Department of the Interior as the Belden-Buck House on the National Register of Historic Places.

Source: Phillip Parton



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1901 Franklin Mrs. E.B. Crocker House

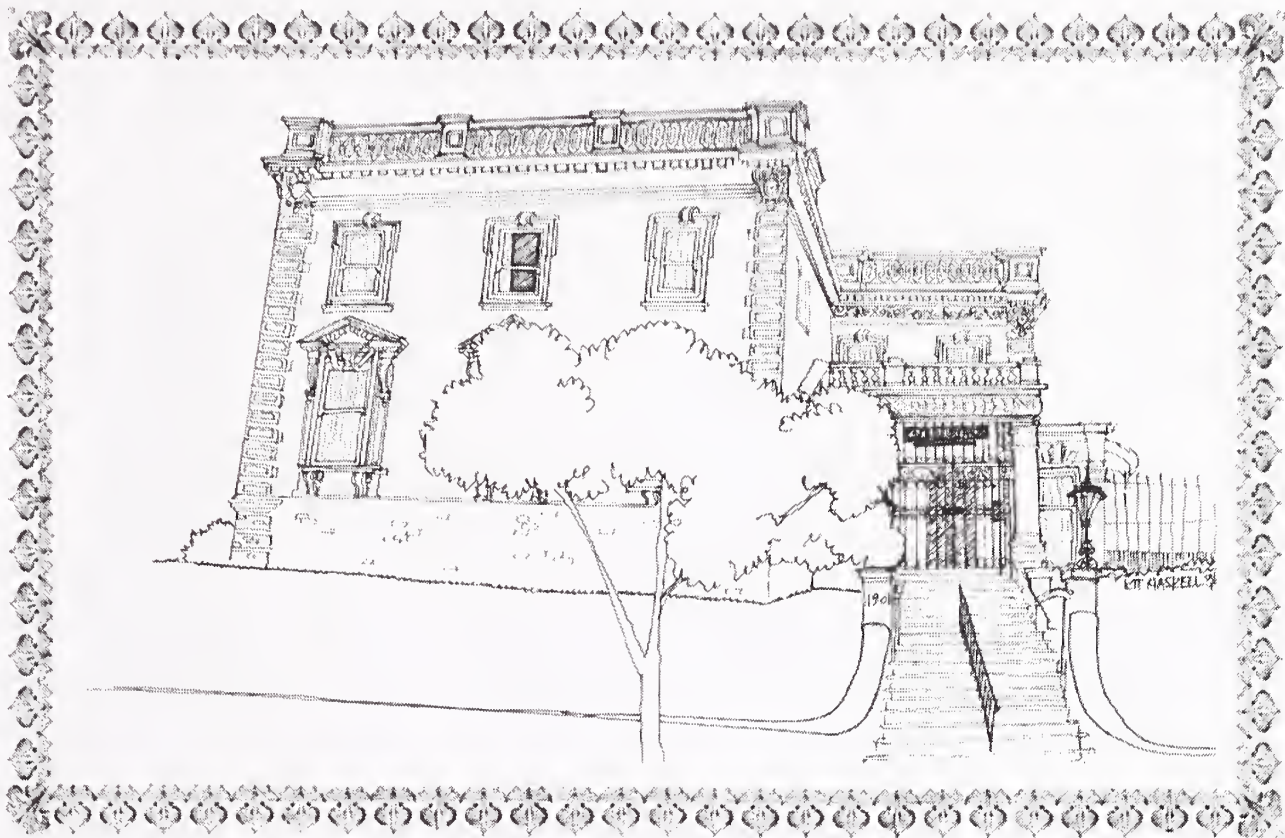
Shortly before the completion in February 1900 of this Beaux Arts mansion, an article appeared in the San Francisco Chronicle describing the new residence of Mrs. E. B. Crocker. The article announced that Mrs. Crocker would reside in her new home six months of the year, the other six she would spend in New York City.

The article continued with a description of this new residence, "After passing through a marble entrance vestibule the first floor will be seen to consist of a main hall, reception, living and dining rooms, with a suite of apartments in natural pine for Mrs. Crocker and her maid on the Clay Street side of the house. The other rooms will be furnished in oak, and all of the principal ones throughout will have beamed ceilings and hardwood floors. In the rear on the ground floor will be the kitchen and its accessories. There will be five large bedchambers on the second story finished in redwood with bath, and the remainder of the space will be occupied by the servants' sleeping rooms, also provided with a bath. The cost of the residence will be about \$22,000." This would have been a substantial cost for a house at that time.

Mrs. E. B. Crocker was Margaret Eleanor Rhodes, the widow of Judge Edward Bryant Crocker, who had died in June 1875. Edward B. Crocker was the brother of Charles Crocker (one of the Big Four of the Southern Pacific Railroad), head of the law department for the Central Pacific Railroad Company, and for a while on the California Supreme Court. Margaret Crocker was born in 1822 and married her husband in 1851 in New York City. Soon after she moved to Sacramento. She lived in Sacramento until 1898, when she moved back to New York City. In that same year she came on a visit to San Francisco and decided to build a residence for her remaining years. She hired the architect Albert Sutton, who designed for her a modern Classical Palazzo, and returned to New York, where she realized on condition of her health, she would not be able to return to San Francisco. In November 1900 she sold the home to Lewis Meyerstein for \$45,000. Margaret Crocker died in December 1901 at the age of 79 in New York City without ever seeing or living in her new residence.

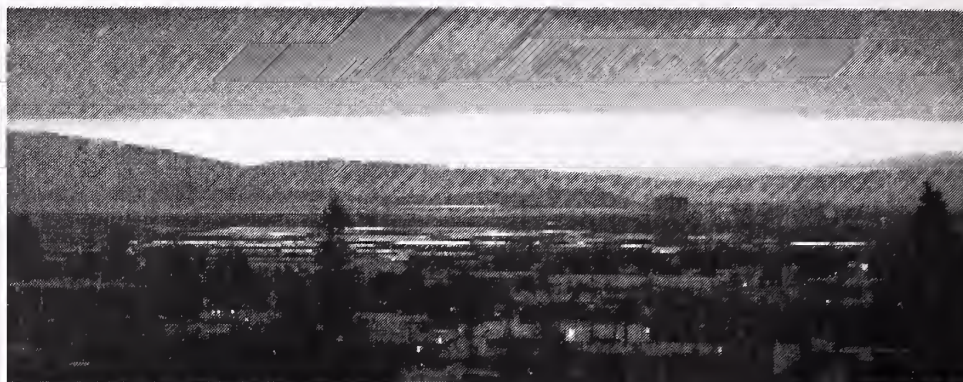
At the end of 1900, Lewis Meyerstein hired Julius E. Krafft to alter his new home for the sum of \$7,837. Mr. Meyerstein was born in Prussia, Germany, and was in the wholesale business. He resided at 1901 Franklin Street with his wife Jane, son Alfred, and three servants, until his death in November 1906. While waiting to be a witness in his legal case pertaining to sale of property on Van Ness Avenue, he rose to give testimony and promptly expired.

Around 1951, the present owner, the Golden Gate Spiritualist Church, acquired the property and altered the residence. One source states the cost of the renovation to be \$6,800. David Haddick, the son of the minister during the building's conversion, states "I have the itemized list of expenses to support a \$30,000 figure. That doesn't include the huge amount of labor from the members who did almost all the

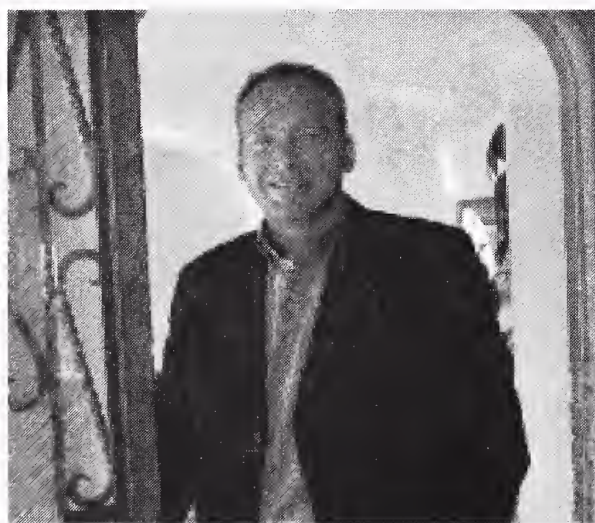


demolition. The architect who designed the conversion was also a member who donated his services, and the artisan who redid all the wood graining was also a member who donated several weeks of his time to restore the redwood paneling so that it matched the real oak paneling.” He continues; “When we converted the building to our use in 1951, we did all we could to preserve and restore the interior even though we had to create large open spaces for meetings and fire proof the interior with sheetrock. The exterior is unchanged except for a side entrance on Clay St. and a fire escape from the second floor. In 1997 to 1999 we spent over \$300,000 to remove all the lead paint from the exterior of the church and to completely rebuild the roof balustrade to current earthquake code. It was so weathered that a good wind would have brought it down. That contractor did such a bad paint job that we recently spent another \$40,000 to remove the bad caulking compound (it bled through the paint and turned all the seams black) and repainted the church as you see it today.”

The house’s original architect Albert Sutton was born in Victoria, British Columbia, in 1867. He moved to Portland, Oregon, and graduated at the University of California, Berkeley, in 1894. He became an architect in 1896. He took on a partner Charles Peter Weeks in 1903 and as Sutton & Weeks designed many prominent buildings in San Francisco until the dissolution of the firm in 1910. In 1912 he moved back to Portland, Oregon, where he practiced architecture until his death in 1923. The residence at the southwest corner of Divisadero and Vallejo Streets, built in 1902 as his own house, is one of his best designs.



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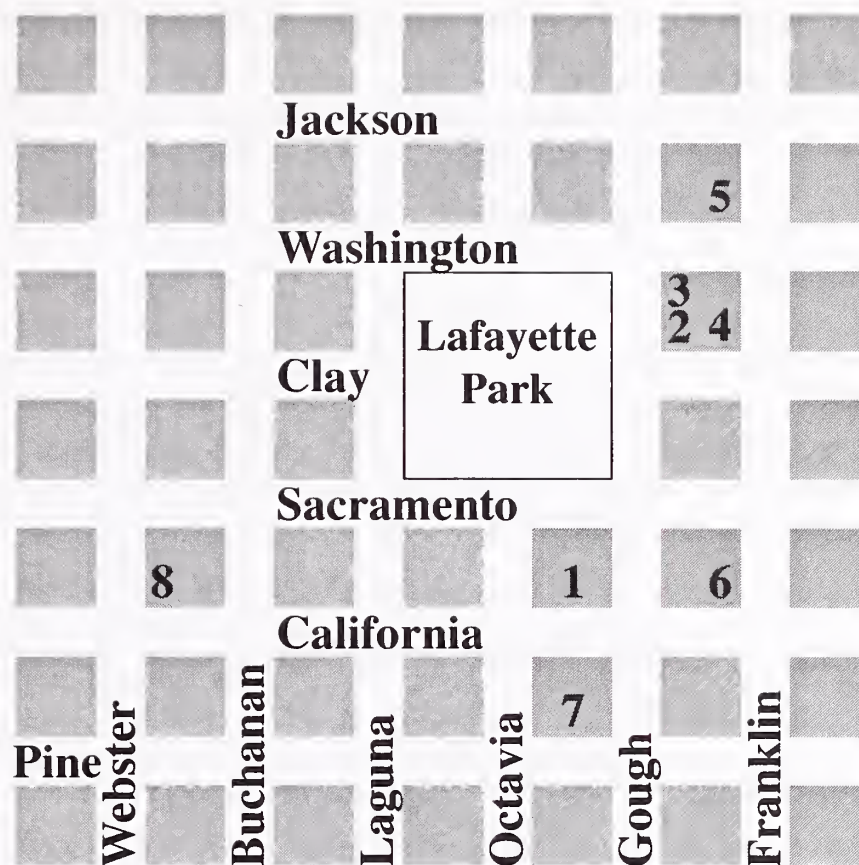
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 O 1. 1976 California, The Henry Hyman House
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 O 2. # 2000 Gough, The Jones-Schwabacher House
 (Advance ticket purchasers starting house)
- O 3. 2004 Gough, The Belden-Buck House
- O 4. * 1901 Franklin, Mrs. E.B. Crocker House,
 Golden Gate Spiritualist Church
- O 5. * 2007 Franklin, The Haas-Lilienthal House
 (Refreshments and Gift Shop)
- O 6. # 1701 Franklin, The Edward Coleman House
- O 7. 1844 Pine, The Koshland House
- O 8. * 2266 California Congregation Sherith Israel

* Bathroom available # Shoes removed or booties used over shoes

2007 Franklin Street Haas-Lilienthal House

This beautiful residence was designed by architect Peter R. Schmidt for Mr. William Haas. Mr. Haas was born in Reckendorf, Bavaria, Germany, in 1849 and came to the United States in the 1860s with an older brother Abraham, who went into business in Los Angeles. Mr. Haas joined his cousin's firm of Loupe & Haas, wholesale grocers in San Francisco which eventually became Haas Brothers. The company incorporated in 1897 and Mr. William Haas was its first President.

In 1880 Mr. Haas married Bertha Greenebaum of San Francisco and they had three children. Florine, their first daughter, married Edward Brandenstein (spelling later changed to Bransten). Their son, Charles William, who married Fannie Stern, entered his father's business and upon his father's death in 1916, succeeded him as president. Alice, the youngest, married Samuel Lilienthal. After Charles' death in 1927, the presidency of the firm passed to Samuel Lilienthal.

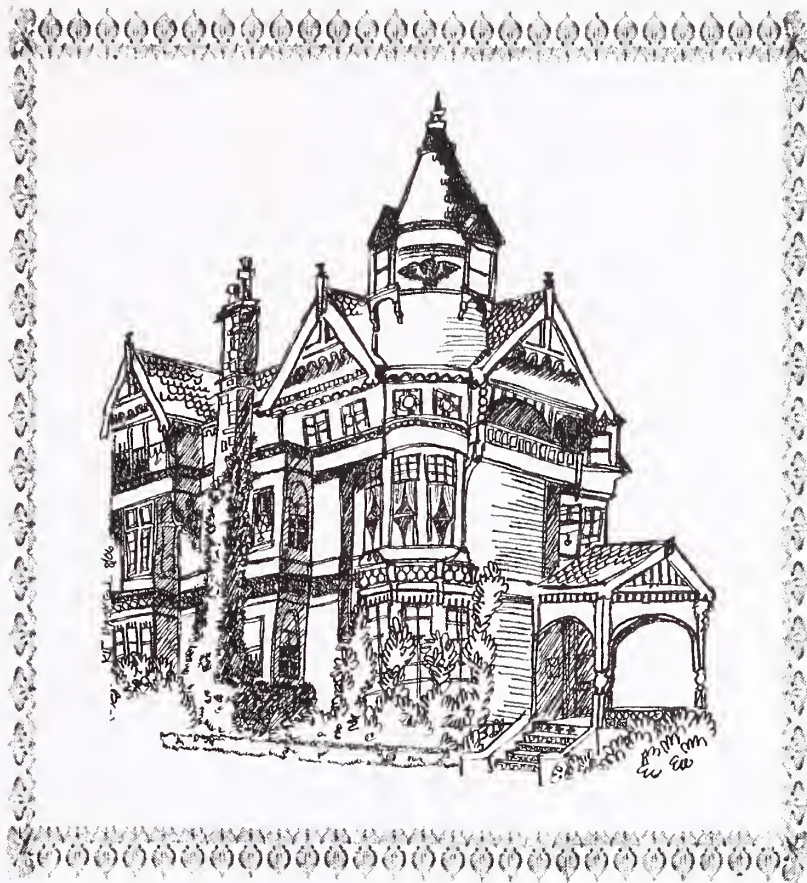
The Lilienthals established residency at 2007 Franklin Street in 1917. They had three children, Ernest, Elizabeth and Frances. Following the death of Mrs. Lilienthal's brother Charles Haas, his two children, Madeleine and William, were welcomed into the Lilienthal household, and in 1927 a wing to accommodate the enlarged family was commissioned of Gardner Daley.

This two-story (plus basement and attic) frame mansion was designed in an early Queen Anne style, at its San Francisco best. The original house of 1886 was basically rectangular in plan with a narrow side yard to the south. Sometime after construction, the property to the south was purchased, creating a wider yard to the rear of which a two-story addition by Gardner Daley was erected in 1927, giving the house its L-shape of today.

The most prominent feature of the exterior is the tower at the southeast corner of the building. The tower windows, as elsewhere, are double-hung and those at the main floor level are capped by an uninterrupted reverse curve pediment above a cornice. Below their sills, there is a floral frieze. The tower is sheathed in shingles above the third or attic floor and continues upward through the gables. At a level above the ridge of the gables, the tower features another deep floral frieze and a simple cornice which are interrupted by two projecting windows, each supported by brackets and capped by a triangular pediment, facing east and south. The tower itself is topped by a conical roof terminating in a pinnacle.

The facade of the house faces east and entry to the home is made from Franklin Street via a short, wide flight of marble steps set into a low, granite retaining wall surmounted by an ornate wrought-iron fence.

Inside 2007 Franklin Street we find oak floors throughout the house. This same material is used throughout the hall for the staircase, the high dado and other trim. Above the dado, the walls are surfaced in dark stenciled imitation leather. Inside the front parlor you will find the low dado, the mantelpiece in



the south wall, and the door and window trim made of fine grained mahogany. Sienna marble surrounds the opening of the firebox. A deep plaster cornice featuring egg and dart, dentils, and bound gatherings of foliage joins the walls and ceiling.

Lighting fixtures throughout appear to be original and in all probability were gas or combined gas and electricity. An 1887 account of the dwelling states "electricity flies at the command of the slightest touch. The gas fixtures present different effects in bronze, hammered copper and combinations of oxidized silver and brass."

Alice Lilienthal continued to live in the house until her death in 1972. The property was donated by the heirs (Ernest, Elizabeth, Frances and Madeleine) to San Francisco Architectural Heritage ("SF Heritage") in May, 1973.

Source: edited from Landmarks Preservation Advisory Board

2007 Franklin Haas-Lilienthal House cont.

Horticultural Highlight

Two street trees provide separation for this house and garden and are large glossy privet (*Ligustrum lucidum*). Behind the garden wall and fence is a mixed border that wraps around a central lawn and along the edge of the driveway. This border contains mirror plant (*Coprosma repens*), azalea hybrids, roses, dahlias, agapanthus, calla lilies, camellia and hydrangea. The house is separated from a walkway by a tall boxwood hedge (*Buxus microphylla japonica*) and a wisteria vine at the base of the tower.

A large dracaena palm (*Cordyline australis*) is in the center of the lawn, and a Burford holly (*Ilex cornuta* 'Burfordii') is near the parking spaces toward the west. A very large Irish yew (*Taxus baccata* 'Stricta') is near the carriage house at the west end of the garden and has a large Fuschia and ferns planted underneath, including an Australian tree fern (*Cyathea cooperi*).



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1701 Franklin The Edward Coleman House

The Coleman House was designed by architects Salfield and Kohlberg (W. H. Lille in particular) and built in 1895 for Mr. Edward Coleman, a successful miner, owner and superintendent of the Idaho Mine at Grass Valley, California. Mr. Coleman was born in England in 1830 and with his parents, moved to Canada. From Canada, he journeyed to New York and then to California, arriving in 1853. With his brother John, he discovered gold in Grass Valley and developed the Idaho Mine. When the Coleman brothers moved to San Francisco, the mine was sold to the Maryland group of miners and became known as the great Idaho-Maryland Mine.

Mr. Coleman married Louise Dunn, a native of Maine, in 1865. In 1895, being widowed and without children, he moved to San Francisco and bought the corner lot from Louis Sloss, who resided at 1500 Van Ness Avenue. Mr. Coleman spent his years of retirement with his sister in this house. After his death in 1913, the house was used as a boarding house, lodging house and a club for card players. The Branstens, who also owned 1735 Franklin, bought the house in 1920 thus preserving the original park-like openness formed by the gardens and the three neighboring Victorian mansions.

Castle-like in appearance, this three-story wooden frame Victorian is acclaimed in Here Today for its "triumphantly Queen Anne" motif. With two principal facades, the house expresses an air of solidarity and massiveness. The facade facing California Street is more balanced than the Franklin Street facade. The basic elements of the California Street facade are the rusticated brownstone basement, bay windows on each of the principal floors, and towers at each corner of the attic story. These elements produce an impression of imposing grandeur. Two prominent features of the California Street facade are the hexagonal uphill tower on the west and the round downhill tower to the east. Both towers are surmounted by a conical steep pitched roof.

The Franklin Street facade contains the front entrance, a corner tower and a pedimented and dentillated gable. The front entrance which occupies the center of this facade is a porch with balustraded railings and paired ionic columns. The balustrated front stairway lies against the south side of the house. A balustraded railing above the porch roof forms a small balcony for the second story.

Large overhanging and pedimented gables cap both facades. In traditional Victorian style, the gables have ornate consoles, dentils and horizontal wooden panels. Large wooden bands decorate the facades at floor levels. The second floor band is located immediately below the roof lines. It is dentaillated and heavily moulded with a pattern of connecting garlands, torches and wreaths. The lower story band contains carved wooden wreaths and garlands.



Horticultural Highlight

This property benefits from privacy afforded by several large trees. A garden separates the house from California Street and contains a Southern magnolia (*Magnolia grandiflora*) and a Victorian box (*Pittosporum undulatum*). Two large street trees in front provide a buffer to Franklin Street and include a blackwood acacia (*Acacia melanoxylon*) near the entry stairs and a small-leaved melaleuca (*Melaleuca linariifolia*) below the large north garden. The melaleuca is one of the largest and best examples of its kind in San Francisco and has been declared a Landmark Tree by the Board of Supervisors.

The north garden is further separated from Franklin Street by way of a lower hedge of Japanese boxwood (*Buxus microphylla japonica*) and a large upper hedge of English laurel (*Prunus laurocerasus*). Within the north garden is a large lawn, a border of roses, two windmill palms (*Trachycarpus fortunei*) and two dracaena palms (*Cordyline australis*).



1848 Pine The Koshland House

This beautiful home is an excellent example of an Italianate Victorian built by The Real Estate Associates. Of the thousand or so homes that were built by this company, this is one of the two hundred or so that remain. This stately home was built in June of 1875 for Mr. Simon Koshland at a cost of \$5,500 which included the side garden.

The Real Estate Associates was the energetic endeavor of Mr. William Hollis. Born of a pioneer family in Iowa in 1839, Mr. Hollis grew up beside the Mississippi. Arriving in California in 1852, he tried his luck in the gold country, then moving to San Francisco about 1860. He was a law student and Grand Scribe of the Sons of Temperance. He then drifted into real estate. Later, he lived with his wife and two children in several of the homes that his company built. He died in 1895.

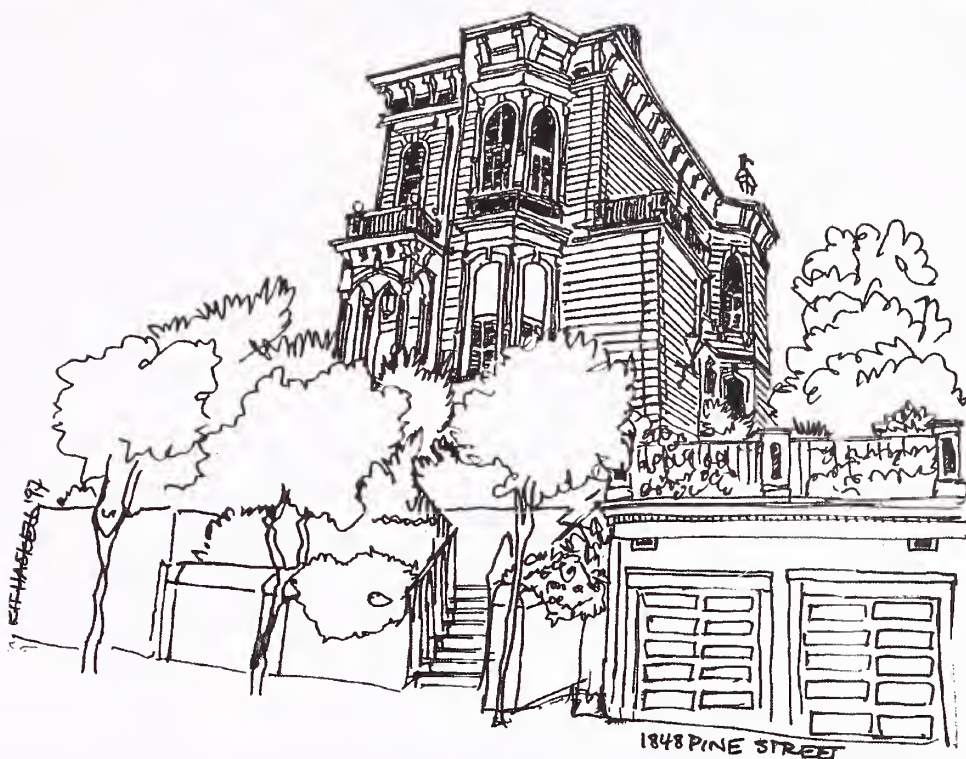
In its heyday, 1874 to 1876, The Real Estate Associates employed 300 to 400 workmen at a time, paying each about \$25 for a six-day, sixty-hour week. Their speed record was forty-one houses built from start to finish in five months. In one month they cut down and carted away thirty feet of serpentine rock across Market Street from the New Mint.

The Real Estate Associates tracts were all done in the style called Italianate. It's the most classic, least flamboyant Victorian style. The bay is half an octagon and the siding plain with horizontal grooves. Quoins were typically added on the corners of the building in alternating fashion.

Mr. Simon Koshland, for whom 1848 Pine Street was built, was born in 1825 in Ichenhausen, Bavaria, Germany, and before the age of 20 he immigrated to the U.S.. He became a citizen in Philadelphia where he met and married Rosine Frauenthal.

Directories show Mr. Simon Koshland in Sacramento in 1853 as a wholesale clothing merchant working with his brothers Nathan and Max. He then seemed to have followed the trajectory of Nathan, who came to San Francisco in 1858 because it was the center for shipments to Canada. By the time Mr. Koshland bought 1848 Pine Street, Koshland Brothers was a significant firm of commission merchants and dealers in wools, hides and furs.

This was a close-knit patriarchal family: sons went into the family business, children lived at home until they married and grandchildren came back. Simon's habits of attention to his Temple and unostentatious charities have been emulated down the generations as the Koshlands became an extremely important San Francisco family.



It was Simon's son Marcus who built the famous home at 3800 Washington Street which was modeled after Madame de Pompadour's Versailles chateau, Le Petit Trianon. The home was completed in 1904 and was inaugurated with a Marie Antoinette costume ball. Simon remained at 1848 Pine Street until his death in 1896. It was only after his widow Rosine's death about 1911 that the family sold the house. By 1908, Simon's sons Abraham, Jesse and Joseph all lived in Boston and Marcus was the only partner left in San Francisco.

Marcus' son Daniel was a president of Levi Straus, a co-founder of the San Francisco Foundation. The Koshland Family also donated the land at the corner of Page and Buchanan Streets for a public park.

This beautiful Italianate Victorian retains much of its original exterior appearance as it did when it was built in 1875 except for the front east side of the first story, which was bumped out to accommodate an elevator from the garage area added beneath the side garden. Quoins were added along with a balustraded balcony atop to fit in with the original design of the home. The front windows on the second story are arched whereas the first floor windows are modified arched windows, both of which are double hung. The original portico also adorns the front of this home, crowned with a second story balcony. The semi-circular marble stairs also remain at the street level, welcoming guests as they have for over 130 years.

1848 Pine Horticultural Highlight

The glass windows and doors connect the kitchen to the garden, an outdoor living space. A brick patio has the backdrop of a row of fern pines (*Podocarpus*) to form a wall of green that screens a neighboring house. Saucer magnolias anchor the patio and provide a vivid display of pink and white flowers in the early spring. A silver dollar gum eucalyptus adds contrasting gray-green foliage. Flowering plants surround the patio and include fuchsias, star jasmine, rhododendrons, azaleas, abutilon and many annual flowers. Garden sculpture has been placed carefully to surprise the viewer upon passing.

The rear of the garden rises to a classic Italian Villa-style fountain to create a focal point and to add the sound of water. The traditional formal tone of the Italian Villa garden is established with the formal axis anchored by the fountain, and the matching Japanese maples and Victorian box (*Pittosporum*) trees that flank it on either side. The upper garden is filled with Tasmanian and Australian tree ferns, camellias, fuchsias and rhododendrons. Many of these plants produce flowers to cheer up the garden during winter months.

The lower side terrace and hot tub are framed with large Japanese maples, Victorian box and a princess plant. As with other areas, fuchsias, rhododendrons, camellias and abutilon are throughout the area. Traditional Victorian-era plants include hydrangea and several types of ferns.

A front terrace has been created over the garage and is a full-sun garden with roses, wallflower, New Zealand flax and Mexican daisies. As you exit to the street, notice the prostrate rosemary that has been sheared in a topiary-like manner around the wall and railing.



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2266 California at Webster Congregation Sherith Israel

Congregation Sherith Israel was a unique design from its superb architect Albert Pissis (pronounced PIE-sis). He usually produced Classical Revival buildings like the Emporium, the Flood building, and the medical library on the next corner at Webster and Sacramento. Here on California the mood is weighty, round-arched Romanesque with a touch of the Middle East. None of Pissis' other buildings has such an emphasis on the heavy horizontal, or such thickly layered clusters of columns and concentric arches. Also unusual for Pissis are the thick foliage designs of the columns' capitals, the dark and deeply recessed entry porch, crisply carved in sandstone (now painted), and the great rose window. The building announces itself as a religious structure, but not a Christian one.

Sherith Israel was one of two Jewish Congregations that by April 1851 had emerged from a tent meeting for the High Holy Days in 1849. The rivalry with Congregation Emanu-El has continued ever since. Congregation Sherith Israel has always been the more conservative of the two. The lion's share of membership has swung back and forth between them more than once.

The name means "loyal remnant of Israel," which the Hebrews in Gold Rush California must have felt themselves to be. Congregation Sherith Israel has not trumpeted itself about the community at large or produced any books about its own history. It has gone about its high work quietly, among its own people.

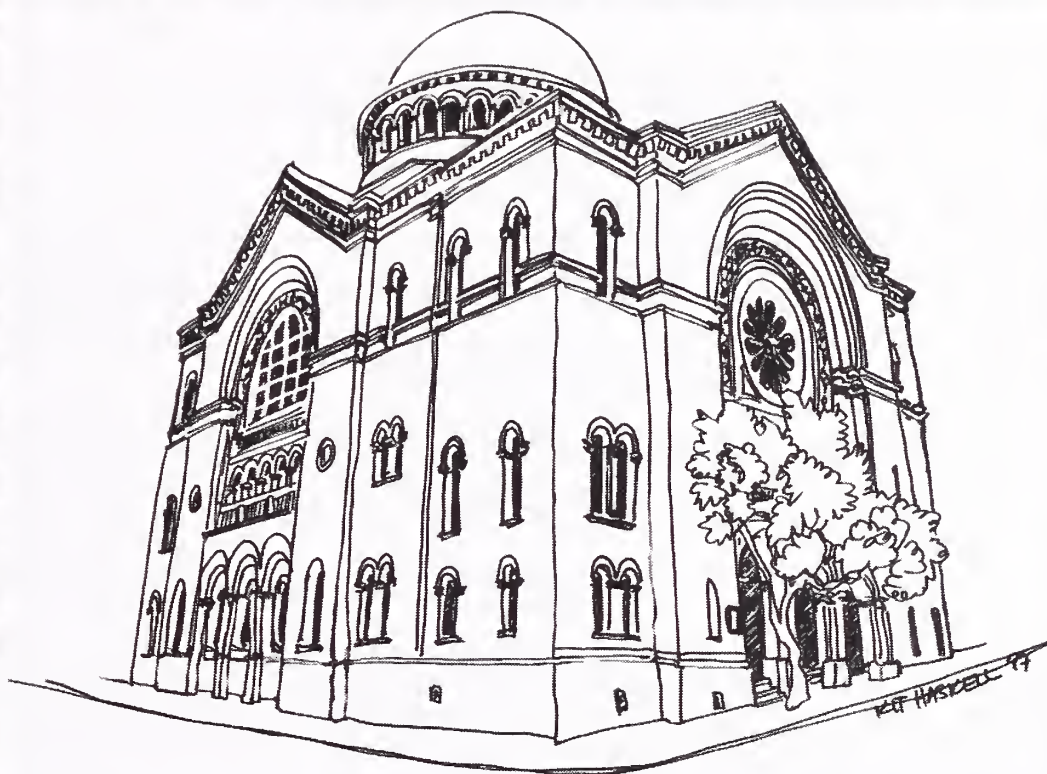
The Congregation's first building was dedicated September 3, 1854, on Stockton Street north of Broadway. From 1870 to 1905 they met at Post and Taylor, where the Bohemian Club is now. The present building was dedicated September 23, 1905, before a throng estimated at 2,500 worshippers.

Nearly seven months later, Temple Sherith Israel survived the great earthquake with only \$1,000 worth of damage. The City soon borrowed it, at a handsome rental fee, as a temporary courthouse. Under the blue dome with hundreds of sparkling electric lights, windows showing interlace patterns or psalms and religious symbols painted by Attilio Maretti, political boss Abe Ruef and others stood trial for corruption in the City's Great Graft Clean-up.

Ironically, Ruefs parents were members. Their Rabbi, Jacob Nieto, tried without success to arrange some sort of plea bargain between Ruef and the crusading District Attorney Francis Heney. But neither was willing to compromise. In the long run Ruef was the only one of the grafters who went to jail. The graft trials had severely divided the larger community. When Heney started prosecuting the people who paid the graft money, the town's movers and shakers felt he was getting too close for comfort. The next election produced a District Attorney who dropped the graft cases.

By that time a new Hall of Justice was functioning on Kearny where the Holiday Inn is now. Temple Sherith Israel returned to the purposes for which it was built. It has remained true to them ever since.

Currently the Congregation Sherith Israel is undergoing extensive renovations including seismic upgrades.



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Please come by on your visit to the house to enjoy light refreshments.

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For their generous support, we would like to thank our 2006 House Tour program advertisers and underwriters, many of whom are longtime patrons of our annual tour.

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Victorian Alliance Cookbook:

Thanks go to Catherine Sheehan Horsfall and George Horsfall for conceiving and editing the new Victorian Alliance Cookbook available in the Gift Shop. Recipes in the cookbook are donated courtesy of our 2005 and 2006 tour house owners:

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